

THEATRE IN ARUBA

THE PURPOSE OF THIS PAPER IS TO DESCRIBE THE EXISTING THEATRICAL ACTIVITIES IN ARUBA. IN ORDER TO FULLY UNDERSTAND THE EXISTING ORGANIZED THEATRICAL PRESENTATIONS, I FIND IT NECESSARY TO DESCRIBE THE BIRTH AND EVEN DEATH (IN ONE CASE) OF FOUR DIFFERENT STAGEGROUPS IN ARUBA.

THE FOUR DIFFERENT STAGEGROUPS ARE AS FOLLOWS:
"MASCARUBA," "TONEILGROEP ARUBA," "THE LAGO DRAMATIC WORKSHOP," AND "THE TRUPIALEN GROUP."

THE SEQUENCE IN WHICH THESE GROUPS APPEAR IN THIS PAPER IS IRRELEVANT.

You have some interesting material, but your writing is rambling and there is little of anthropological insight.
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MASCARUBA

THE WORD "MASCARUBA" WAS FORMED FROM THE COMBINING OF THE FOLLOWING TWO WORDS: "MASCARADA" MEANING MASK AND ARUBA. THIS STAGEGROUP WAS FORMED IN OCTOBER OF 1961. IN EXAMING THE FORMATION OF MASCARUBA, I MUST MENTION THE PRE-EXISTING CONDITIONS UNDER WHICH THEATRE DEVELOPED.

THE EARLIEST THEATRE GROUP MENTIONED BY INFORMANTS WAS CALLED "THE CENTRO APOSTORICO ARUBEANO" WHICH EXISTED IN 1935. IT WAS ORGANIZED AS A RESULT OF SEVERAL PEOPLE TRAVELING FROM DOOR TO DOOR SINGING, RECITING VERSES AND PLAYING MUSIC. THE TOWNSPEOPLE VIEWED THESE WANDERING MUSIC MEN AS BEING FULL OF SIN BECAUSE THEY DRANK AND INDULGED IN ILLICIT SEXUAL PRACTICES. PASTOR DE VRIES SAID " TO CALL ALL THE ILLEGAL CHILDREN DE VRIES" AND IN OTHER WORDS TOOK A GREAT RESPONSIBILITY IN ORGANIZING THESE "SINNERS" INTO SOME SORT OF GROUPING. SEVERAL OTHER RELIGIOUS LEADERS TOOK OVER WHERE PASTOR DE VRIES LEFT OFF. OTHER SMALL GROUPS AROSE IN A MANNER SIMILAR TO THE WAY IN WHICH THE "CENTRO APOSTORICO ARUBEANO" DID. HOWEVER, THE FORMER IS MOST NOTED. "THE CENTRO APOSTORICO ARUBEANO" MERGED WITH ANOTHER SMALL GROUP FROM ST. CRUZ AND OUT OF THIS UNION EVOLVED "MASCARUBA".

THE DIRECTOR OF "MASCARUBA", SENT FROM THE STICUSA IN HOLLAND SAID THAT THEATRICAL ACTIVITIES STARTED IN SURINAM WHERE A DIRECTOR CAME AND PUT ON TWO PLAYS IN PAPIAMENTO. ARUBA THEN ASKED FOR A DIRECTOR. HE ALSO SAID THAT ABOUT FIFTEEN YEARS AGO, HE CAME TO ARUBA TO PUT ON A PLAY CALLED " HARVEE" AND OUT OF THIS PLAY CAME THE IDEA FOR "MASCARUBA"/ HE SAID THERE WAS A FEAR OF CROSSING THE THRESHOLD. HE FELT THE ACTORS AND THE AUDIENCE DID NOT HAVE ANY KNOWLEDGE OR PRECONCEIVED IDEAS OF WHAT THEATRE SHOULD BE LIKE. TECHNICAL PROCESSES WERE AWFUL AND THERE WERE

what one?

CURTAIN OPENINGS FOR AS LONG AS FIFTEEN MINUTES AT THE START. HE DID SAY THAT HE FELT THE ARUBAN PEOPLE HAD A NATURAL TALENT FOR ACTING, PERHAPS, BECAUSE OF THEIR LANGUAGE. HAVING TO LEARN DUTCH PHONETICS AT SCHOOL AND ALSO SPEAKING PAPIAMENTO AT HOME COUNTERACTED ANY PRECONCEIVED READING PATTERNS OR TONAL INFLECTIONS IN THEIR VOICES.

VARIOUS INFORMANTS TOLD ME THE PURPOSE OF "MASCARUBA" WAS TO UNITE ALL PRE-EXISTING SMALL GROUPS. THEY SAID THAT PLAYS ARE MOSTLY IN PAPIAMENTO IN ORDER TO FURTHER THE MOVEMENT FOR THE USE OF PAPIAMENTO IN PUBLIC AND OFFICIAL EVENTS. INFORMANTS SAID THEY WANTED TO SEE PEOPLE ENJOYING THEMSELVES IN THEIR OWN LANGUAGE. BY USING PAPIAMENTO, "MASCARUBA" BROUGHT ARUBANS TO THE THEATRE BECAUSE THEY FELT IT WAS ESPECIALLY FOR THEM. THEY COULD WEAR CASUAL CLOTHING, (A SPORT SHIRT WOULD DO).

THE DIRECTOR'S AIMS FOR "MASCARUBA" ARE TO TEACH THE ACTORS AND ALSO EDUCATE THE AUDIENCE TO AN EXTENT. HIS GOAL IN ARUBA IS TO COMMIT SUICIDE IN THE SENSE OF TEACHING. HE WANTS TO GET *what?* THE PEOPLE STARTED IN THE AREA OF THEATRE AND LET THEM DEVELOP THEIR OWN KIND OF EXPRESSIONS. HOWEVER, HE SAID HE MUST TEACH THEM "THE TRICKS OF THE TRADE". HE SAID THERE ARE CERTAIN ACTING UNIVERSALS THAT THEY MUST FOLLOW. HE IS TRYING TO ESTABLISH COMMON GROUND WITH THE PEOPLE AND WORK AS CLOSELY WITH THEM AS HE CAN. HE DOES NOT WANT TO FORCE DUTCH STYLES ON THEM. THIS DIRECTOR ALSO FELT THAT THE IDEA OF HAVING AN EXPERT OR AN OUTSIDER COME TO TEACH THEATRE WAS GOOD BECAUSE THERE WOULD BE NO PRESSURE OF FAILURE ON THE ACTORS OR THE THEATRE GROUP ITSELF. IN THIS WAY, IF THE PERFORMANCE OF THE PLAY IS A TOTAL FAILURE, THE RESPONSIBILITY IS NOT ENTIRELY UPON THE CAST OR UPON ANY OF THE ARUBAN PEOPLES BUT ON THE DIRECTOR. THE DIRECTOR FELT

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IF THIS PRESSURE HAD BEEN ON THE ARUBANS IT MIGHT HAVE HINDERED THE GROWTH OF THEATRE ALTOGETHER.

THE EVOLUTION OF THEATRE HAS TURNED FROM MERELY A SOCIAL FUNCTION TOWARD A MORE ARTISTIC WAY OF EXPRESSION. THERE IS STILL MUCH ROOM FOR FURTHER DEVELOPMENT.

BEFORE "MASCARUBA'S" EXISTENCE AND STILL IN EXISTENCE TODAY IS A DUTCH STAGEGROUP CALLED "TONEILGROEP ARUBA" WHICH I WILL DESCRIBE IN MORE DETAIL LATER IN THIS PAPER. ORIGINALLY THE FUNDS FOR THIS GROUP WAS PROVIDED BY THE STAGEGROUP ITSELF. HOWEVER, THE GROUP RAN OUT OF MONEY SOON AFTER ITS FORMATION BECAUSE IT WAS ONLY BEING PATRONIZED BY THE DUTCH PEOPLES. THIS GROUP THEN APPEALED TO THE CULTURAL CENTER OF ARUBA (A FOUNDATION SET UP BY AN ORGANIZATION CALLED THE STICUSA IN HOLLAND FOR THE PROMOTION OF CULTURAL COOPERATION BETWEEN THE NETHERLANDS, INDONESIA, SURINAM, AND THE NETHERLANDS ANTILLES) THE CULTURAL CENTER OF ARUBA AGREED TO AID THE "TONEILGROEP". "MASCARUBA" ASKED FOR FINANCIAL AID YEARS LATER AND THEIR REPLY WAS NEGATIVE. ONE DUTCH MAN IN PARTICULAR, HEADING THE CULTURAL CENTER OF ARUBA REFUSED TO ALLOT FUNDS TO "MASCARUBA". CONFLICT WAS AROUSED BETWEEN "THE TONEILGROEP" AND "MASCARUBA". BECAUSE OF THIS. THE ARUBA THEATRE FOUNDATION WAS BORN ARISING FROM THE FINANCIAL NEEDS OF "MASCARUBA" IN 1963. THIS FOUNDATION HELPED GATHER FURNITURE, CLOTHES, SCENERY AND BOOKS ABOUT THEATRE ^{FOR} FROM "MASCARUBA". IT ALSO SENT OUT ANNOUNCEMENTS AND ADVERTISEMENTS. INFORMANTS TOLD ME THAT AFTER SEVERAL YEARS OF ARGUING, FUNDS FOR "MASCARUBA" WERE FINALLY OBTAINED FROM THE CULTURAL CENTER OF ARUBA. (HOWEVER, THE ARUBA THEATRE FOUNDATION STILL REMAINS IN EXISTENCE) BESIDES FUNDS

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THE CULTURAL CENTER OF ARUBA SENDS A DUTCH DIRECTOR WHO IS SHARED BETWEEN ARUBA AND CURACOA. ONE OF THE REQUESTS TO THE CULTURAL CENTER OF ARUBA FROM "MASCARUBA" IS FOR A PERMANENT DIRECTOR THAT WOULD NOT HAVE TO BE SHARED WITH CURACOA. HOLLAND REFUSED THIS BECAUSE IF ARUBA AND CURACOA EACH HAD ONE PERMANENT DIRECTOR, SURINAM WOULD WANT TWO DIRECTORS AND THE STICUSA COULD NOT MANAGE THIS.

THE MONEY COLLECTED FROM PERFORMANCES GOES TO THE BOARD OF "MASCARUBA." THERE IS HARDLY ANY PROFIT. FUNDS ARE SPENT MAINLY FOR RENT OF THEATRE, COST OF COSTUMES, ADVERTISING POSTERS, PLAYBILLS AND ROYALTIES TO THE AUTHOR OF THE PLAY BEING STAGED. "MASCARUBA" ALSO TRAVELS TO BONNAIRE AND CURACOA WHICH IS COSTLY BECAUSE OF THE PRICE OF FOOD AND HOUSING FOR THE ENTIRE CAST.

THE PRICE FOR ADMISSION TO THE PLAY USED TO BE TWO GULDERS BUT SINCE AIR CONDITIONING WAS INSTALLED IT HAS BEEN RAISED TO THREE GULDERS. THERE ARE USUALLY ONE OR TWO SPECIAL YOUTH PERFORMANCES PRICED AT ONE GILDER IN ORDER TO ENCOURAGE YOUNG PEOPLE TO ATTEND THE THEATRE.

THERE HAVE BEEN SIXTEEN PLAYS STAGED SO FAR. THERE ARE TWO PLAYS A YEAR WITH THE EXCEPTION OF THIS YEAR WHERE THREE PLAYS ARE BEING STAGED. THIS IS SO BECAUSE THE SCRIPTS ARE TRANSLATED AND READY TO BE PERFORMED. REHEARSALS USUALLY LAST FOR TWO TO THREE MONTHS ABOUT TWICE A WEEK UNTIL THE LAST WEEK WHERE REHEARSAL OCCURS EVERY NIGHT. THE LAST THREE REHEARSALS ARE CALLED GENERAL REHEARSALS AND CORRESPOND TO WHAT WE WOULD CALL A DRESS REHEARSAL. TEN PERFORMANCES ARE PUT ON OVER A THREE WEEK PERIOD AND

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THEN THE PLAY TRAVELS TO BONNAIRE AND CURACOA FOR TWO PERFORMANCES IN EACH PLACE. THE TIME FOR THE PLAYS IS ON MONDAY, WEDNESDAY AND FRIDAY, FROM 8 TO 11 P.M. AND ON SUNDAYS FROM 2 TO 3 P.M. THE PERFORMANCES IN ARUBA ARE GIVEN ON THE STAGE AT THE CULTURAL CENTER. THERE ARE FOUR HUNDRED AND SEVENTY SEVEN SEATS.

THE ACTORS ARE AMATEURS AND HAVE NEVER BEEN PAID FOR ANY PERFORMANCES. THEY ARE MAINLY SCHOOL TEACHERS AND CLERKS. IN ORDER TO BE AN ACTOR ONE MUST WRITE A LETTER TO THE BOARD OF "MASCARUBA" AND BE AN ASPIRANT MEMBER FOR TWO YEARS. THE BOARD JUDGES THE ACTORS ON THEIR TALENT AND IF THEY THINK HIM GOOD ENOUGH THEY PUT HIM ON THEIR LIST OF ACTORS AND ACTRESSES. I INQUIRED ABOUT THE METHOD IN WHICH EACH ACTOR WAS ASSIGNED TO A CERTAIN ROLE. USUALLY ANY MEMBER OF THE BOARD OF "MASCARUBA" (THE BOARD CONSISTING OF A PRESIDENT, SECRETARY, TREASURER, PRODUCER, DIRECTOR AND FOUR TRANSLATORS) COULD RECOMMEND A PERSON FOR THE PART. FOR EXAMPLE, IF A MEMBER OF THE BOARD KNEW HIS NEIGHBOR MIGHT DO WELL IN A CERTAIN PART HE COULD SUGGEST HIM. IF THIS METHOD DID NOT WORK, AUDITIONS WERE HELD IN WHICH THE ACTOR OR ACTRESS WHO IS THOUGHT MOST SUITED TO THE ROLE IS CHOSEN.

THE METHODS FOR CHOOSING THE PLAY TO BE PUT ON WERE ALSO VARIABEE IF THE DIRECTOR IS IN ARUBA HE WILL PROBABLY SUGGEST A PLAY AND IF HE IS NOT THE PRODUCER OR ANY OTHER MEMBER OF THE BOARD CAN MAKE A SUGGESTION. ONE OF THE TRANSLATORS FOR "MASCARUBA" TOLD ME SHE GOT THE IDEA FOR "THE CACTUS FLOWER" A PLAY PUT ON IN FEBRUARY OF THIS YEAR FROM HER NEIGHBOR. SHE TOLD THE PRODUCER ABOUT

THE PLAY AND HE WROTE TO THE STICUSA FOR A COPY OF THE SCRIPT.
THERETHERE HAS BEEN ONLY ONE PLAY WRITTEN IN PAPIAMENTO CALLED
GOLGATA BY HUBERT BOOI. TRANSLATION PRESENTS CERTAIN LIMITATIONS,
THE FIRST ONE BEING THE TIME^{involved}. THE PLAY MUST BE TRANSLATED AND
THEN COPIES MUST BE STENCILLED FOR EVERYONE TAKING PART IN
THE PLAY. ALL THIS WORK WAS DONE BY ONE WOMAN OR MAN WHO VOLUN-
TEERED TO WORK ON THAT PARTICULAR PLAY. THE PLAY IS READ
AND THE DIRECTOR EITHER ACCEPTS OR REJECTS IT. ONLY ON ONE
OCCASION HAS A PLAY BEEN REJECTED. THIS HAPPENED THREE YEARS
AGO WHEN THE DIRECTOR DID NOT LIKE THE PLAY. THE TRANSLATOR
TOLD ME HE DID NOT LIKE IT BECAUSE HE ONLY WANTED TO PRESENT
A MASTERPIECE AND DIDN'T FEEL THE PLAY WAS SUCH.

WHEN TRANSLATING A PLAY FROM ONE LANGUAGE TO ANOTHER
IT IS OFTEN THE CASE THAT CERTAIN CHANGES OR ADAPTATIONS
MUST BE MADE. THE TRANSLATOR TOLD ME SHE USUALLY DOESN'T
ADAPT DRAMS^A BECAUSE IT IS TOO DIFFICULT FOR HER TO DO SO.
HOWEVER, SHE DOES ADAPT SOME COMEDIES BY USING LOCAL NAMES
LIKE "TROMP AND KELLY" AND BY MENTIONING LOCAL PLACES LIKE
" ST. CRUZ," "PAPYLON" AND "NOORD." THEY ALSO USE LOCAL FURNITURE
FOR STAGE SETTINGS.

THERE ARE CERTAIN LIMITATIONS FOR CHOOSING PLAYS BECAUSE
SOME PLAYS CANNOT BE TRANSLATED EXACTLY OR BECAUSE SOME PLAYS
HAVE ELEMENTS WHICH ARUBA CAN NOT BRING INTO THEIR THEATRE.
FOR INSTANCE, ANIMALS SUCH AS COWS AND HORSES ARE VERY SCARCE
IN ARUBA.

WHEN TRANSLATING, A TRANSLATOR TOLD ME SHE WORKS WITH
TWO OR THREE COPIES OF THE PLAY IN DIFFERENT LANGUAGES. WITH
TWO OR THREE TRANSLATIONS OF A CERTAIN IDIOM IT IS MUCH
EASIER FOR HER TO TRANSLATE THIS IDIOM INTO PAPIAMENTO. ONE

TRANSLATOR SAID SHE SOMETIMES GOES TO THE CUNUCU PEOPLE TO ASK THEM ABOUT CERTAIN EXPRESSIONS BECAUSE SHE SAID THAT IF SHE IS ADAPTING THE PLAY AND USING THE EXPRESSIONS SHE MUST KNOW THE FOLLOWING: WHERE THEY CAME FROM, WHAT THEY REALLY MEAN, AND IF THEY REALLY EXIST.

THE PLAYS PUT ON ARE USUALLY COMEDIES. THE FIRST FOUR PLAYS WERE, "ARSENIC AND OLD LACE," "16TH OF JANUARY," "MIRANDA" AND "FLY AWAY PETER." PLAYS ARE USUALLY TAKEN FROM THE DUTCH, ENGLISH, FRENCH OR SPANISH, IN NO PARTICULAR ORDER OF PREFERENCE. THE ARUBAN PEOPLE ENJOY COMEDIES MUCH MORE THAN DRAMAS. THEY SAY THEY LIKE TO GO TO THE THEATRE TO LAUGH. SOME SOME PEOPLE HAVE TOLD ME THAT THE ARUBANS DON'T UNDERSTAND A DEEPER OR SAD PLAY. I ATTENDED A SHOWING OF "THE CACTUS FLOWER" AND ALLTHOUGH I DID NOT UNDERSTAND A WORD OF IT DUE TO ITS BEING PERFORMED IN PAPIAMENTO, I COULD TELL WHAT WAS GOING ON BY THE ACTIONS OF THE ACTORS AND THE INTONATIONS OF THEIR VOICES. AFTER EVERY SENTENCE THAT WAS EMPHASIZED A ROARING OF LAUGHTER BROKE OUT. I ALSO WENT TO SEE "CASI DI BERNADO ALBA" BY LORCA. WHEN IN ONE PART A GIRL DIED AND EVERY ONE ON STAGE WAS DEEPLY MOVED AND CRYING, THE AUDIENCE LAUGHED.

THERE ARE FOUR DIFFERENT SECTIONS OF "MASCARUBA" . THEY ARE THE PAPIAMENTO SECTION, THE ENGLISH SECTION, THE DUTCH SECTION, AND THE SPANISH SECTION. THE PAPIAMENTO SECTION CAME FIRST AND PREDOMINATED BECAUSE OF THE IMPORTANCE OF USING THE PAPIAMENTO LANGUAGE IN THEATRE AND OTHER PUBLIC EVENTS.

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THE ENGLISH SECTION RATES SECOND IN ACTIVITY IN "MAS-CARUBA, AND HAS PUT ON TWO PLAYS BOTH IN 1965: "BLOOD SPIRIT" AND "RAISIN IN THE SUN." THIS SECTION WAS FORMED IN ORDER TO INTRODUCE THE ENGLISH SPEAKING PEOPLE TO THEATRE. IT WAS FORMED BY PUBLISHING AN ADVERTISEMENT IN THE NEWSPAPER. MEMBERSHIP STARTED OUT WITH TWELVE ENGLISH PEOPLE FROM SAN NICOLAS. EXACT CURRENT MEMBERSHIP IS NOT KNOWN. MEMBERS OF THE ENGLISH SECTION EXPECT TO PUT ON MORE PLAYS THIS YEAR BECAUSE THEY HAVE THE SCRIPTS AVAILABLE. THE PROCEDURES FOR REHEARSALS, COSTUMES AND COST OF THIS SECTION'S ACTIVITIES CORRESPONDS WITH THE PAPIAMENTO SECTION. A MAIN DIFFERENCE HOWEVER, IS THAT THE ENGLISH SECTION PLANS TO TRAVEL TO THE WINDWARD ISLANDS OR TO CURACOA AND NOT TO BONNAIRE BECAUSE NOT MUCH ENGLISH IS SPOKEN THERE.

THE DUTCH SECTION HAS PRESENTED FOUR PLAYS BUT IS NOT VERY POPULAR BECAUSE IT HAS COMPETITION FROM THE "TONEILGROEP ARUBA."

SOME INFORMANTS TOLD ME THAT THEY COULD NOT FOLLOW DUTCH THINKING AND THAT IT IS VERY ABSTRACT. THEY ALSO SAID THEY DID NOT LIKE DUTCH COMEDIES. I WAS TOLD THAT MOSTLY ARUBAN SCHOOL TEACHERS, WHO HAVE STUDIED IN HOLLAND ATTEND THE DUTCH PRESENTATIONS.

BESIDES, PERFORMING ON THE STAGE IN THE CULTURAL CENTER, A PLAY HAS BEEN PERFORMED IN AN OPEN-AIR THEATRE AT ST. CRUZ WHICH IS NOT USED ANYMORE. THE ARUBA THEATRE FOUNDATION ACTUALLY BUILT THIS THEATRE. THE ONLY COST WAS THAT OF BUYING BLOCKS AND CEMENT. THEY PAID NO LABOR CHARGE. IT IS THE OPINION OF ONE INFORMANT THAT

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THERE WAS NO CHARGE FOR LABOR BECAUSE THE PRODUCER OF "MASCARUBA" WAS THE LEADER OF THE MAIN POLITICAL PARTY, P.P.A., AT THE TIME THE OPEN AIR THEATRE WAS BEING BUILT. NOW, HOWEVER, A.V.P. IS IN POWER AND NOTHING IS BEING DONE FOR THE THEATRE. IT IS FALLING APART AND PEOPLE STEAL BRICKS FROM IT. USUALLY IT WAS USED AT CHRISTMAS TIME. IT IS SAID TO BE ONE OF THE OLDEST MEETING PLACES OF THE INDIANS AND OTHER PEOPLE INHABITING ARUBA.

THE LAST PLAY PERFORMED AT THE OPEN AIR THEATRE WAS "MARIADI SEROE NOKA." THE ACTRESS IN THE PLAY DIED AND I WAS TOLD THAT EVER SINCE THEN THE GROUP FEELS STRANGE ABOUT GOING BACK TO THE OPEN AIR THEATRE. ANOTHER PROBLEM IS THAT THEY MUST CHOOSE A PLAY THAT IS SUITED FOR PRODUCTION IN THE OPEN AIR.

THE RESPONSES OF SEVERAL INFORMANTS WHO HAD SEEN "MASCARUBA" WERE FAVORABLE. THE MAJORITY OF THE AUDIENCE IS ARUBAN OR RATHER PAPIAMENTO SPEAKING. VERY FEW DUTCH PEOPLE ATTEND THE PERFORMANCES. MANY OF THE DUTCH RESSENT THE HUMOR AND LIGHT STYLE OF MOST OF THE PLAYS PERFORMED. THE MEMBERS OF THE CAST OF "MASCARUBA" TOLD ME THAT THEY HOPE SERIOUS PLAYS WILL BE ACCEPTED IN THE FUTURE AND THAT THE ARUBAN PEOPLE WILL REALIZE THAT THEATRE DOES NOT NECESSARILY HAVE TO BE FOR A GOOD LAUGH.

"TONEILGROEP ARUBA"

THIS GROUP WAS ESTABLISHED IN 1941 IN ORDER TO PROVIDE ACTIVITY FOR MEN AND WOMEN OF ARUBA. THEY DO MOSTLY ENGLISH PLAYS TRANSLATED INTO DUTCH.

THE ACTUAL THEATRE THEY PERFORMED IN WAS A SMALL THEATRE CALLED "THE RIALTO" AND THEN THEY MOVED TO THE "SOCIEDAD BOLIVAR" THE ACOUSTICS WERE BAD AND AS SOON AS THE CULTURAL CENTER WAS ESTABLISHED THEY MOVED ON TO THE STAGE THERE.

AT FIRST THEY FINANCED THEMSELVES UNTIL THE STICUSA ASKED THEM TO JOIN THE CULTURAL CENTER. THE LEADER OF THE GROUP MADE NO MENTION OF THE DISAGREEMENT BETWEEN HIS GROUP AND "MASCARUBA" OVER FUNDS.

THEY DO TWO SHOWS A YEAR AT THE PRICE OF 2.50 GULDERS EACH SHOW. THERE ARE TWO PERFORMANCES OF EACH SHOW AND THEY REHEARSE TWO AND A HALF TO THREE MONTHS BEFORE OPENING. THEIR COSTUMES ARE BOUGHT FROM HOLLAND. THEY MAKE THEIR OWN STAGE SETTINGS AND USUALLY RECEIVE HELP FROM NEIGHBORHOOD PEOPLE. THE MATERIALS USED ARE PURCHASED AT A LOW COST BECAUSE THE LEADER HAS A CONNECTION WITH A CONSTRUCTION COMPANY. HOWEVER, IF THE STAGE DESIGN IS TOO DIFFICULT PROFESSIONAL HELP IS SOUGHT.

THERE ARE TWO OR THREE YOUTH PERFORMANCES. SOMETIMES THEY TRAVEL TO CURACOA DEPENDING ON HOW WELL THE PLAY IS RECEIVED IN ARUBA. THEY HAVE STAGED APPROXIMATELY TWENTY SEVEN PLAYS.

SOMETIMES A SMALL PROFIT IS MADE BY PUBLISHING A PLAYBILL WHICH THE SHOPKEEPERS AND MERCHANTS DISPLAY IN THEIR WINDOWS. IT IS SOLD AT PERFORMANCES. THE PRINTING

OF THIS PLAYBILL IS PAID FOR BY THE STICUSA.

THE ACTORS ARE CHANGED THROUGHOUT EACH PLAY. AT FIRST THE REHEARSALS ARE ONCE A WEEK AND AFTER A MONTH TWICE A WEEK. THE LAST WEEK THEY REHEARSE EVERY EVENING. THE ACTORS ARE AMATEURS AND ARE MAINLY HOUSEWIVES, SECRETARIES, SCHOOLTEACHERS AND CLERKS WITH ONE OF THESE OCCUPATION GROUPS HOLDING PRIORITY.

MOSTLY COMEDIES AND DRAMAS HAVE BEEN PERFORMED. THERE HAVE BEEN NO MUSICALS BECAUSE OF THE DIFFICULTY OF FINDING ENOUGH PEOPLE WHO COULD SING WELL. THEIR CURRENT PLAY IS "BAREFOOT IN THE PARK."

WHEN ASKED HOW HE CHOOSES A PLAY, THE LEADER TOLD ME THAT HE IS A MEMBER OF A DUTCH AMATEUR STAGE ASSOCIATION WHICH PUBLISHES A MONTHLY MAGAZINE. THEY HAVE A CATALOGUES WITH SEVERAL PLAYS BOTH OLD AND NEW FROM WHICH HE MAKES HIS SELECTION. THIS CATALOGUE HAS A SHORT SYNOPSIS OF THE PLAY. IF HE IS INTERESTED HE SENDS AWAY FOR THE TEXTS OF THE PLAYS.

REGARDING ROYALTIES, HE SAID THAT ONLY THE STICUSA ASKS FOR THEM. AFTER HE PAYS AN INITIAL AMOUNT FOR THE TEXTS HE PAYS TWENTY FIVE GULDERS FOR EACH PERFORMANCE STAGED. I QUESTIONED HIM ABOUT "MASCARUBA" BUT HE REFUSED TO TALK ON THIS TOPIC. HOWEVER, HE DID MENTION A THEATRE GROUP OF AMERICANS CALLED "THE LAGO DRAMATIC WORKSHOP."

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"THE LAGO DRAMATIC WORKSHOP"

THE DRAMTIC WORKSHOP WAS FORMED IN 1950 BY ONE MAN IN COOPERATION WITH LAGO EMPLOYEES. IT HAS PERFORMED SEVERAL WORKS IN ENGLISH. "OUR TOWN " BY THORNTON WILDER IS AN EXAMPLE OF ONE OF THEM. THESE WORKS WERE PERFORMED IN THE LAGO AUDITORIUM BUT BECAUSE OF AUTOMATION AND THE LAYING OFF OF STAFF EMPLOYEES THIS GROUP DISSOLVED.

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"THE TRUPIALEN GROUP"

THE TRUPIALEN GROUP GOT ITS NAME FROM THE "TRUPIAL", A TYPE OF BIRD. THIS GROUP'S PROMOTERS WERE FRERE ALEXIS AND FRERE ANTONIUS. IT IS A YOUTH GROUP.

THIS GROUP STARTED OUT WITH A CHURCH CHOIR. IT WAS FORMED IN 1953 FOR CREATING ACTIVITIES FOR BOYS OUTSIDE OF SCHOOL. MEMBERSHIP WAS LIMITED FOR BOYS UP TO 14 YEARS OLD BUT NOW BOYS UP TO TWENTY ONE YEARS OLD CAN BECOME MEMBERS.

THEIR EARLY PERFORMANCES WERE GIVEN THROUGH THE SCHOOLS BUT SINCE THEY NEEDED MONEY THEY STARTED TO PERFORM IN THE "SOCIEDAD BOLIVAR". THEY SOON MOVED TO THE "DEVEER THEATRE." THEY BORROWED MONEY IN ORDER TO STAGE THESE PERFORMANCES BUT FORTUNATELY THEY MADE A SMALL PROFIT. THEY CHARGED TWO TO THREE GULDERS FOR ADULTS AND .50 GULDERS FOR CHILDREN. ONE OF THEIR FIRST WORKS WAS A SINGING OPERETTA OF "HANSEL AND GRETEL"

IN 1954. THEY TRAVELED WITH THIS SHOW PUTTING IT ON IN OTHER SCHOOL CLUBS THAT WERE CHURCH PROPERTY.

IN 1958 THEY USED A MOBILE THEATRE THAT PERFORMED IN SCHOOL PLAYGROUNDS AND OTHER OPEN AREAS. THIS WAS DISCONTINUED BECAUSE IT PROVED TO BE TOO MUCH WORK.

IN 1962 GIRLS ABOUT SIXTEEN AND SEVENTEEN YEARS OF AGE WERE ALLOWED TO PARTICIPATE. (UNTIL THEN HANSEL AND GRETEL WERE PERFORMED BY TWO BOYS) THEY THEY HAD TO RECEIVE PERMISSION FROM THEIR BISHOP BEFORE THE GIRLS WERE ALLOWED TO JOIN THE GROUP. HE GRANTED PERMISSION BUT CHANGED HIS MIND A YEAR LATER. HE CLAIMED IT WAS TOO

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DANGEROUS HAVING GROUPS WITH GIRLS. ABOUT A YEAR AGO, THIS GROUP STARTED WITH GIRLS AGAIN WITHOUT THE PERMISSION OF THE BISHOP.

MEMBERSHIP GREW FROM FORTY FOUR MEMBERS TO ONE HUNDRED AND FIFTY. MEMBERS ARE DIVIDED INTO FOUR DIFFERENT GROUPS ACCORDING TO AGE AS FOLLOWS:

SENIORS	17 TO 20 YEARS
ASPIRANT SENIORS	15-TO 17 YEARS
JUNIORS	11 TO 14 YEARS
NEW JUNIORS	7 TO 14- TWO GROUBS(41 CHILDREN IN EACH GROUP)

THEY SELECT CHILDREN FROM ALL SCHOOLS AND USUALLY HAVE ABOUT THREE HUNDRED NAMES TO CHOOSE FROM. THEY SELECT THE CHILDREN ACCORDING TO THE QUALITY OF THEIR VOICES BUT THERE IS A SPECIAL PREFERENCE GIVEN TO BROTHERS, SISTERS AND RELATIVES OF THE MEMBERS OF "THE TRUPIALEN GROUP." THEY SELECT ABOUT EIGHTY FOUR MEMBERS AND PUT THESE MEMBERS ON A PERIOD OF SIX MONTHS PROBATION. ONLY ABOUT TWO CHILDREN ARE ELIMINATED LEAVING A SUM OF EIGHTY TWO. THEY ARE THEN DIVIDED INTO TWO GROUPS FOR CONVENIENCE. OF SIZE AND THUS ~~XNREXX~~ ARE THE TWO GROUPS OF FORTY ONE CHILDREN.

THE SENIORS HAVE TWO BEAT BANDS AND ALSO PUT ON PUPPET SHOWS. THE JUNIORS WORK MAINLY WITH GUITARS AND THE SPANISH FOUR STRING GUITAR CALLED CUARTA. PIANO AND DRUMS ARE ALSO STUDIED. BOTH THESE GROUPS PUT ON POP OR "PSYCHEDLIC" SHOWS WHICH ARE VERY POPULAR WITH THE TEENAGERS. SP

THIS GROUP PUTS ON ONE LARGE SHOW A YEAR IN THEIR CLUBHOUSE MINI-THEATRE FULLY AIRCONDITIONED BUT EXTREMELY

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SMALL IN SIZE. THERE ARE SHOWS IN THE AFTERNOON FOR CHILDREN AND AT NIGHT FOR ADULTS. IF THE SHOWS ARE FAVORABLY RECEIVED THEY MIGHT ALSO DO EXTRA PERFORMANCES IN SCHOOL PLAYGROUNDS. SPIDER

THEY ARE WORKING NOW ON "NANZI" , WHICH IS A STORY ABOUT AN INSECT WHO IS ALWAYS FOO~~K~~ING THE KING. IT IS A STORY IN DUTCH WHICH IS TRANSLATED INTO PAPIAMENTO. HOWEVER, I WAS TOLD THAT THE INTRODUCTION TO THE SHOWS ARE ALWAYS IN DUTCH. THE REASON FOR THIS IS BECAUSE THE PROMOTER, FRERE ALEXIS IS DUTCH. THEY TRY TO USE ⁹PLAYS WHICH WILL INCLUDE A LARGE NUMBER OF BOYS

THEY OBTAINED THEIR CLUBHOUSE FROM A BRASS BAND THAT PREVIOUSLY HAD PRACTICED THERE.

THEY ARE SUPPORTED BY GOVERNMENT SUBSIDIARIES FROM A FOUNDATION THAT GIVES FOUR CLUBS (THE OTHER THREE CLUBS BEING SPORTS CLUBS) 10,000 GULDERS A YEAR. THEY GET SOME HELP FROM LAGO AND MAKE SMALL PROFIT FROM THEIR SHOWS.

THE LEADERS ARE SCHOOL TEACHERS IN PROFESSION AND DO NOT GET PAID FOR THIS ASPECT OF THEIR WORK. THE ACTIVITIES OF THIS CLUB ARE IN COOPERATION WITH THE CHILDREN'S PARENTS.

THE MAIN AIM OF THE GROUP IS TO PROVIDE ACTIVITIES AND THEATRICAL EXPERIENCE FOR THE YOUTH OF ARUBA.